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MUSICAL COURIER.

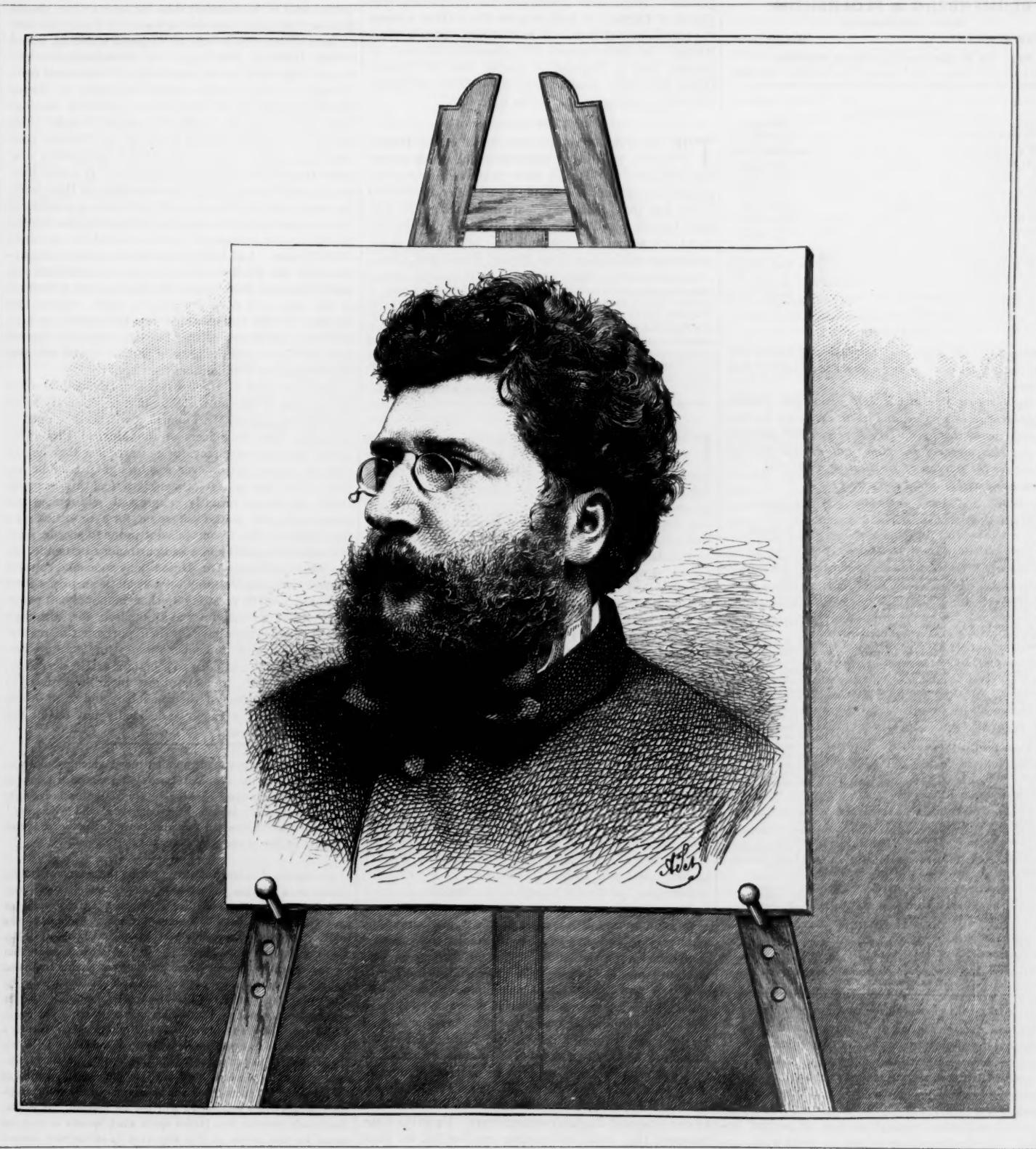
A WEEKLY JOURNAL.

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, NOVEMBER 18, 1885.

WHOLE NO. 301.



GEORGES BIZET.

THE MUSICAL COURIER.

A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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Albani,	Theodore Thomas,
Annie Louise Cary,	Dr. Damrosch,
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Chatterton-Bohrer,	Dembrovsky,
Mme. Fernandes,	Galea,
Lotte Lehmann,	Hans Balatka,
Minnie Palmer,	Arbuckle,
Donaldi,	Liberați,
Maria Louise Dotti,	Ferranti,
Geisinger,	Anton Rubinstein,
Furche-Madi,—,	Del Puente,
Catherine Lewis,	Joseffy,
Zélia de Lussan,	Mme. Juha Rive-King,
Blanche Roosevelt,	Hopf Glenn,
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	Mme. Clemelli.

OUR exposure of the methods of some of our alleged musical conservatories and colleges, and in contrast thereto our definition of what a true music school ought to be, have met with the approval of many. We have received numerous letters and personal acknowledgments congratulating THE MUSICAL COURIER upon the fearless and candid course the paper has been pursuing in this and other musical matters of general importance. We shall continue in this our good work, unmindful of the threats and abuse of those who have been hurt by the truth.

We print in this issue the first of a series of articles on the important question "What Music do we hear in our Churches?" written by our esteemed contributor, Mr. Edward Irenaeus Stevenson, the musical critic of the *Independent*. It will be found that the author, with whose gifted pen our readers are familiar, has made a most thorough study of his subject and that his essays therefore are just as instructive as they are interesting. The general drift of the articles embodies also our own views on the same subject, and the articles should not fail to do much good in places where profit can be drawn from the advice and criticism they contain.

THEODORE THOMAS AND THE MUSICAL UNION.

It seems to us but reasonable, and therefore probable, to expect that ex-Judge Arnoux will succeed in making permanent the temporary injunction which he has secured in the case of Mr. Theodore Thomas against the interference of the Musical Protective Union with his musicians. The *Times* in this matter editorially says, very correctly: "The suit thus begun will afford an interesting test of how far a trades-union can legally go in limiting the right of its members to earn their living. If it should be decided in favor of the union, it will then be open to Mr. Thomas to import all his players and conduct a 'rat' orchestra. He is in a better position to do this than any other orchestral leader in this country, and if he should do it the members of the Musical Trades-Union will be at liberty to reflect on what they have gained by cutting off the source of the most regular, remunerative and creditable employment open to orchestral players in this country."

However, this is not the only consequence to which a verdict in favor of the Union would lead. If the musicians, as it so far certainly has the appearance, should stick to their leader and should leave the Union, the loss of some seventy members, all in good standing, would be the Union's. But if, on the other hand, the musicians, frightened by the possibility of a dismissal from Thomas's orchestra—whereupon they, being no longer members of the Union, could never again find employment with a regular orchestra—should forsake their leader, it would temporarily bring all the Thomas concerts to a sudden stop, at least until an entirely new orchestra could be imported and drilled. It would likewise jeopardize the coming German opera, as Herr Seidl, the conductor, has brought with him quite a number of German musicians, who, not yet having been six months resident in this country, of course cannot be members of the Union. And lastly, it would even imperil the existence of the Philharmonic Society, for although the newly imported oboe player, Mr. Bour, is not a member of the same and does not play in their concerts, the members of the Union would not be allowed to play with the constituents of the Thomas orchestra ejected from the Union and the greater part of whom are also members of the Philharmonic Society.

These are some of the consequences dependent upon the decision of the court. Should it be, contrary to all expectation, against Mr. Thomas, it will then be open to him yet to have the officers of the Musical Protective Union sued for conspiracy, for a clearer case than he can show, it seems to us, never was brought to public notice. That the officers themselves feel this, is amply shown in their recently expressed willingness to compromise the matter in some form or other. To this, however, Mr. Thomas, is not prone to accede. He is a man of iron will and a bad customer to "tackle," as the Musical Protective Union may soon find to their sorrow. In fact, we should not at all be surprised if he should succeed in breaking up that monopoly, a possibility which we would not at all deplore, for, although trades-unions which have for their purpose the regulation and raising of a member's wages for labor are certainly beneficial, and even to a certain extent necessary, those which make it their object by arbitrary laws to hurt the entire cause of their members and of all others in the same field ought to be decidedly put out of the way of doing harm.

Mr. Locke has made another move which promises to add brilliancy to the season of American opera, which begins at the Academy on January 4. He has secured the exclusive right to produce Delibé's famous ballets "Sylvia" and "Coppelia." The travestied fragments of "Sylvia" heretofore produced in this city gave no idea of the great charms of the original.

As the Academy of Music during the season of Italian opera now in progress has not been quite as well filled by a paying public as Mr. Mapleson had anticipated, he now seeks an amelioration in his affairs by lowering his prices, and a manifesto to this effect has consequently been given to the public: "Mr. Mapleson," runs the document, "has the honor to announce that for the remainder of the season, in compliance with continued requests, the prices of seats will be modified to come within the means of the numerous class that gives cheerful patronage to the higher order of music as far as circumstances permit. The financial success of similar ventures in other large American cities is a guarantee that this departure from the usual course will be widely appreciated. The performances will be given by the same artists as at present, all of whom have won the unqualified approval of the press and the opera-going public, and the standard of excellence already firmly established will not be lowered. It is Mr. Mapleson's intention that Italian opera shall become as truly the music for the people in this city as it is in the most favored European capitals, where it is regarded as an educational institution."

It is not about time that our English contemporaries should inform themselves a little more about our musical productions before writing such stupidities as did the *St. James's Gazette*, of London, which on the occasion of Mr. S. G. Pratt's concert in that city said that he was the only American composer who had ever written a symphony. Sorry would we be for the future of the American school of composers if we had to rely for our symphonies upon that erratic genius, Pratt, the "Wagnerized Christie minstrel," as one of the English papers aptly calls him. Surely our English cousins have heard of Prof. John K. Paine and Mr. George W. Chadwick, of Boston; of O. B. Boise, George F. Bristow and James H. Fry, of New York; of Dudely Buck, of Brooklyn; F. W. Gilchrist, of Philadelphia, and many others, who all have more talent and learning than Mr. Pratt, of Chicago, who, however, seems to be getting on nicely in England, to judge by the amount of newspaper notoriety which he is given there. We here in New York would not make *tant de bruit pour une omelette*.

OUR esteemed contemporary the London *Musical World*, in its report about a Richter concert, refers to Wagner's "Kaisermarsch" as "one of those indiscretions which nearly all geniuses commit during their earthly career." Well, now, this is too bad. If Wagner himself could refer to his "Lohengrin" as a "youthful indiscretion," we do not believe in the absolute sincerity of his self-criticism; but he at least gave the world some even greater, if not more inspired, works than his "Lohengrin," and thus had a right to refer to his earlier compositions in the afore-mentioned manner if it so pleased him. But what right has an English critic to allude to one of the finest polyphonic works in the whole of musical literature as an indiscretion? Is there in existence an orchestral movement written by an Englishman that could compare in point of inventive, and more especially constructive, power, in orchestration, contrapuntal skill, breadth of conception and nobility of design with the "Kaisermarsch"? If there is we don't know it, but would like to be informed of it by our esteemed English contemporary. Up to the time, however, that such information reaches us, we shall continue to consider the above-quoted criticism of the "Kaisermarsch" as a piece of English stupidity.

What Music Do We Hear in our Churches?

BY EDWARD IRENAEUS STEVENSON.

I.

PREFATORY : THE GENERAL STATE OF THE MATTER.

WE are all familiar with the story of what was the condition of music in the Roman Catholic Church at about the middle of the sixteenth century, and the remarkable impulse toward the reformation of matters which Palestrina exerted, by the help of a Pope who had discernment as well as power. Looked at from one standpoint, the incident is also as pretty an example of the much talked-of true and the beautiful getting the best of multitudinous adversaries as heart could seek ; a sort of realization of St. George and the dragon or some grave-browed St. Cecilia walking calmly into the midst of a troop of hostile barbarians, who, in spite of their unwillingness for her counsel or contempt for her reproof, very shortly find themselves marching decorously in her train, all in love with her and her precepts.

It is a gr^t pity that we have not to-day, so far as ordinary clear-sightedness can discover, a Palestrina to rise up in our own country, call kings by their right names and shake with a whirlwind musical art, so far as it is handmaiden to divine worship in almost all sects in America—Roman Catholic, Presbyterian, Methodist, Protestant Episcopalian, anyone, all linked together along the rosary of religious organization. In the indifference or ignorance of those most concerned in it, and their disunity, there is not like to crystallize any such radical onslaught against the existing state of church music here as another proposed decree abolishing it ; and it was that imminent and that mortal contingency that brought its purifier forward, fan in hand, to purge and illustrate. But religious music—to employ a loose term—is in about as corrupt and burlusque a status as is endurable. That the question ought to be even measurably one of tares with wheat is a fallacy ; but recent years have so nourished the tares and given them such a vigorous growth and helped them to such a fine green height in the library of masses, the Protestant congregational hymn-and-tune book, the quartet-choir's "Collection," the organist's "Compend," and what not, that the spearheads of wheat have to be stooped after and found with sharp eyes.

What is sung, alike in duomo or meeting-house, is in no true sense church-music by much the greater proportion in its derivation or spirit. The clergy are either blindly unobservant, uninstructed, careless or perverted in their tastes. Feeling in the pews has become sentimental or superficiality. While composers of the day seem more keenly alive to canons of art and to religious propriety than the generation just passing or passed ; their audiences' sensibilities appear not a whit raised, and there is small demand for a change which is, alas ! an innovation. Roman Catholic worshippers had apparently far rather hearken to a florid, graceless, if musically seductive mass, than the setting of the solemn function in a not less beautiful but soberer style. The conscientious Baptist or Methodist or Presbyterian is seemingly arid of hymn-tunes which are stolen, diluted, dislocated opera melodies by Flotow or Auber or Weber, rather than desirous of the music expressly composed for sacred words by such men as Sullivan or Dr. Gauntlett or Greatorex, or a score of writers who have invention and a conscience. Sunday-school superintendents and teachers are firm in the *idle fixe* that a "Sunday-school tune"—that melancholy hybrid—must be the kind of a concession to unformed tastes which is expressed by a jiggling dance-rhythm and unlimited major thirds.

As for the organist, he is, as a general thing, whether he occupy a bench in a Fifth-ave., a Euclid-ave., or a Back Bay church, *semper idem*, a secret sinner who trills and trickles inanities or noble pages from the purely secular in that art of which he is a priest, disregardant of the fitness of things and happy in the knowledge that kind old Mrs. X. down-stairs or pretty Miss Y. or open-eared Mr. Z. is sure to say to him in course of the week, "Dear Herr A., what lovely things those were that you played during the offertory and just before communion service last Sunday ! And do, please, have the choir sing that beautiful "Lohengrin" arrangement—the "God is my Strong Salvation" one, I mean—very soon again, won't you?"

Before taking up some instances of this unhappy tendency toward breaking down the barriers which devotion and common-sense alike have set between the secular and the ecclesiastical in art, one word as to the standpoint of the present writer's attack. In the course of a short article in the *Atlantic Monthly*, some time since, he partially defined it in a paragraph that perhaps it will not be improper to quote here.

"That music can *per se* be sacred or profane will not be urged, even by a devotee ; that verbal or circumstantial associations can cast a distinctively devotional or secular color over an air forever, is quite another matter ; and in this hypothesis lies the sole moral separation between 'Coronation,' or 'Windham,' and 'The Widow Nolan's Goat,' or an adagio of Beethoven's."

Beyond this general summary it must be asserted :

First—That time, which tests all things, has confirmed the intuitive feeling that there ought to be maintained a distinction between music performed to the glory of God and the enhancement of solemn worship and that heard in the concert-room and theatre.

Second—That merely as a question in the art, types of devotional compositions in all their species have established themselves, not to be improved upon or altered, so beautiful and fitting and ac-

commodating are they. There is no excuse for their not being held up for public taste that it gradually may cleave to them and talent make them its models.

Third—That if there be asserted the most usual argument against a different derivation of church music, especially the hymn tunes of Protestant congregations, "I'm sure I didn't know it was out of an opera or a ballet, so it never has shocked me !" There is nowadays an increasing number of people who have heads to remember as well as ears to hear, who attend the opera and concert as well as their church, and these people have a right to dissent emphatically from listening to the same airs on Sunday which the matinee of the preceding afternoon poured from the lips of *Masaniello* and *Norma* and *Agathe* or *Bunthorne*. It has been said above that popular ignorance and indifference, besides the want of pontiff whose potency equals Gregory's, keeps the corruption unassailed, but it is from this last class alluded to, the amplifying circle of intelligent amateurs, that we must look for the brunt of our succor.

Fourth—Such a condition of matters abets that generally unnecessary evil, that sad restriction of the people's worship—the quartet choir ; raises a side issue of artistic morality when the maceration and disharmonization of tunes by unlicensed "adaptation" and "arrangement" is considered, and finally debars the world from a whole temple of music whose key is lost, and leaves secular taste itself uninfluenced for good if confusion between the ecclesiastical and secular in music be suffered to prevail. It will be observed that the loss to art and to musicians in the process is made a minor point, as it ought to be. The main thing is inculcating reverence and stimulating devotion, as music somehow does, despite that very knotty riddle of the relationship between art and morals, into which we here need not enter.

There is surely no priest nor minister nor layman of any spiritual common sense who would be willing to allow the decorator at work on his church's side-walls and ceiling to cover the plaster with a rich design made up of the emblems of the Greek gods and goddesses ; to cunningly set in rows about the cornices choice vignettes of Paris and Helen, Hercules and Omphale, Balder the Beautiful, or Krishna ; to adorn the arch above pulpit or altar with portraits of Rizzio, John of Leyden, Lucrezia Borgia, Faust, and Margaret. Whitewash would assert itself against a magnificent frieze of dancing nymphs or flower-throwing cherubs, and any painted windows representing Siegfried's love and death would be smashed, as they deserved to be, by pious iconoclasts. Such ideas are odious ; but why perverted art of one species in the church is any more legitimate than another one fails to see. Bad is bad ; the unfit is the unfit ; the false is the false, just as much in one direction as another, although less noticeable and finely distinguished.

In the ensuing papers the writer asks attention, first, to examples of the condition of music in the Roman Catholic Church ; next, the Protestant churches (collectively, except as to the Episcopal Church and with a special word as to the Ritualistic element of that body) with some dissection of certain approved hymn and tune books now in active use by all congregations ; last, to the choir's and organist's share in the mischief and contingent points. Nearly all the instances cited have come under his own observation during the quiet attention of many months. At some future occasion perhaps those interested in the topic may care to turn their eyes on the phase of affairs to-day in England and the Continent, particularly France and Italy ; but for the present there is quite enough to excite censure at our own doors.

Keeping the Blower-Boy Busy.

THE blower-boy of First Congregational Church had to just bump himself last night. Clarence Eddy, the distinguished Chicago organist, manipulated the keys, and he did want a powerful sight of wind. For almost two straight hours he flooded the spacious edifice with harmony, and marvelling mortals down below held their breaths and wondered what stops he would pull next. And while the distinguished performer was revelling in the delight of popular favor and appreciation, his co-laborer, the invisible, primitive source of all this rich melody, pegged away at his thankless task in some dark, sequestered nook behind the organ, unseen, unhonored and unsung. He was the blower-boy. He was not to know the happy throb of victory when the multitude sat silently wrapped in enjoyment. He saw not the gleaming faces, made bright and eager with the soul of music peeping out. His was but a dullard's duty. His playing was on one wooden key, up and down, down and up, in one incessant weary strain, panting and puffing and pumping out wind, which yonder trifler at the other end of the big music box, little recking the labor it cost, lightly, blithesomely blows away at his fingers' ends and takes all the credit himself. No one has a thought for the blower-boy. What wonder if, in his solitude and desertion, the blower-boy has thoughts of rich revenge. "Aha ! They may despise me, ignore me, but I have them in my power. What if I stop, just for a short minute ? Where would be their fulsome praises then ?" And in imagination he lets the handle fall and hears the music die out in one last, dismal, gasping wail, while consternation tackles every breast and the organist searches for a club. But the voice of duty restrains the tumultuous uprising of his worser nature and the blower-boy continues his monotonous task. "Perhaps, up in heaven," he whispers to himself, "some other boy will blow the organ."—*Rockford Daily Register*.

One of the cruellest retorts made by any musical audience is reported from California. A vocalist was warbling to her own great satisfaction "Oh, would I were a bird." A rough miner replied, "Oh, would I were a gun."

FOREIGN NOTES.

....The next German Sängerfest will be held in 1887 at Nuremberg.

....Out of 4,743 works published in Germany last year no less than 261 were orchestral symphonies.

....Anton Rubinstein recently went to Odessa for the purpose of visiting his mother, who resides there.

....A Liszt Association has been formed in Leipzig with the sole purpose of diffusing a knowledge of that master's works.

....Mlle. Antoinette Trebelli, daughter of Mme. Trebelli, the accomplished contralto, sang at Miss Kuh's concert at Brighton, England, and met with distinguished success.

....A performance of Wagner's "Liebesmahl der Apostel" was lately given in Cologne by the Polyhymnia Men's Choral Association, under the direction of Herr Paul Hoppe.

....M. Camille Saint-Saëns, accompanied by the violinist, Diaz Albertini, has started on a concert tour through France. He will not come to this country, as was asserted some time ago.

....The well-known French pianist, Mme. Rémaury, who during her numerous visits to England became highly popular in that country, is about to quit the profession, on her marriage to Herr von Serres, manager of the Austrian state railways.

....The whole of Schubert's symphonies have recently been published for the first time by Messrs. Breitkopf and Härtel in the new edition of Schubert's works. Only two (the great one in C major and the unfinished No. 8 in B minor) had previously appeared in print.

....Having determined to reduce the number of characters hitherto sung by him, Herr Albert Niemann, the great but aged Berlin tenor, has notified to the Intendant-General, Herr von Hülsen, that he gives up Rhadamès, in "Aida," Raoul in "Les Huguenots" and Walther Stolzing in "Die Meistersinger."

....The two Wagner associations in Berlin have agreed to unite their forces for the purpose of giving, at the Philharmonie, on December 4, a grand performance of Beethoven's Ninth Symphony, and portions of Wagner's "Parsifal," under the direction of Prof. Carl Klindworth. The Berlin Symphony Orchestra elected Herr Fridberg as their conductor.

....During the last performance of Manzotti's ballet, "Pietro Micca," at the Politeama Theatre, in Genoa, the ballet master, Signor Coppini, who sustained one of the leading characters, had to wrest a dagger from the traitor of the piece. During the struggle to obtain the weapon he received so serious a wound in the neck that it was necessary to carry him at once from the stage and send off, in all haste, for surgical aid.

....A somewhat ludicrous instance of zeal on the part of inanimate objects occurred recently at the Stadttheater, Bremen. In the middle of the night an apparatus for extinguishing fire, which had not long been placed in position on the roof of the building, began operations on its own accord, and poured down such a vast and continuous avalanche of water that the stage and space beneath it were completely inundated. Had the sudden and unexpected outburst of energy on the part of the apparatus taken place during the performance the artists would have had to run for their lives. One noticeable fact connected with the affair was that the fire brigade had to be called in to stop—the water.

....Particulars have been published to show how firm a hold the works of Wagner now have on the Viennese operatic stage. Altogether there have been no fewer than 767 full representations of the ten principal works of that composer, namely, 213 of "Lohengrin" since 1858, 184 of "Tannhäuser" since 1859, 134 of "Der Fliegende Holländer" since 1860, 61 of "Die Meistersinger" since 1870, 49 of "Rienzi" since 1871, 52 of "Die Walküre" since 1877, 16 of "Das Rheingold" since 1878, 21 of "Siegfried" since 1878, 21 of "Die Götterdämmerung" since 1879, and 16 of "Tristan und Isolde" since 1883.

....Sir Arthur Sullivan has undertaken to compose a new oratorio expressly for the Leeds Festival next autumn. The work, according to Sir Arthur's own statement, has already been commenced, and he hopes to finish it within two months of his return to London. This will be Sir Arthur Sullivan's fourth oratorio, its predecessors being "The Prodigal Son," written in 1869 ; "The Light of the World," in 1873, and "The Martyr of Antioch," in 1880. Thus, with Sullivan's new oratorio, Mr. Mackenzie's new Indian cantata, and possibly M. Rubinstein's new oratorio, "Moses," the Leeds Festival bids fair to rival in importance even that of Birmingham.

....To take the statement of the London correspondent of a provincial journal, a real mine of gold is the Savoy Theatre, where an average of £230 is taken every night. Say that the net profit is £100 a night, which would leave a liberal margin for expenses—here is a pretty income. It is divided between three—Sir Arthur Sullivan, Mr. Gilbert and Mr. D'Oyley Carte taking a third each. But even that provides handsomely for daily expenses. In the case of the author and composer the takings of the Savoy, of course, do not represent their full income. There is the sale of books and music, in itself a princely revenue. There is also America, as an entirely new field for cropping. It is true that the recent decision in the American courts has narrowed the field. But while the Savoy is filled in London to the benefit of Sir Arthur Sullivan and Mr. Gilbert, they have the piece running to their benefit nightly before a crowded house in New York.—*London Musical Standard*.

PERSONALS.

FRANZ RUMMEL.—The London *Musical Standard*, in a criticism of the second Crystal Palace concert, remarks: "Mr. Franz Rummel is truly a Titan at the pianoforte. His execution is equal to all demands. His touch is powerful and yet elastic, and his fire and passion quite out of the common. In the three pieces by Handel, Chopin, and Mendelssohn he also demonstrated his freedom from affectation, and his appreciation of the quieter and more poetic side of the pianoforte. It may not be out of place here to say that the pianoforte on which Mr. Rummel played (a Steinway) was markedly superior, especially in sustaining power, to that in use at the preceding Saturday concert."

PROFESSOR PAINES GRAND OPERA.—We learn that Prof. John K. Paine, of Boston, is occupied in the composition of a grand opera on a Spanish subject, and that he has written his own libretto for the same.

ARRIVAL OF LILLI LEHMANN AND HERR STRITT.—Fr. Lilli Lehmann, the great Wagner singer, and Herr Stritt, the tenor, both members of the Metropolitan Opera House Company, arrived here on the Eider on last Saturday. After an uneventful journey the two singers reached here in good health and spirits. Fr. Lehmann is to make her début here in *Carmen*, a role which she says is not very sympathetic to her, and she regrets that she cannot come before the New York public in one of her justly celebrated Wagner roles. Fr. Lehmann, besides being a very great artist, is a fine-looking and handsome woman, and a lady of much education and refinement. Herr Stritt, who intends to settle here, will make his début in "*Lohengrin*" on the opening night at the Metropolitan, on the 23d inst.

MR. HALL AS THE MIKADO.—Mr. Gustavus F. Hall has been engaged by Mr. Duff for the role of the *Mikado*, which he will sing for the remainder of the season, his predecessor, Mr. Hamilton, having accepted an engagement with the American Opera.

EVERSMAN ON EDDY.—Mr. Fred. Eversman, Jr., the Baltimore organist, writes to us in most enthusiastic terms about Mr. Clarence Eddy's organ recital, held at the Lafayette Square Presbyterian Church, in that city. Mr. Eversman says that in point of variety of registration Mr. Eddy has no superior.

MISS NONA WIEDEMANN.—Down in Arkansas, in the town of Washington, resides a highly gifted and accomplished singer who has studied in Italy for six years, and under the best auspices. We refer to Miss Nona Wiedemann, the daughter of Mr. E. Wiedemann, himself a gentleman of musical accomplishments. The best thing for Miss Wiedemann to do is to come here to New York and give a metropolitan audience an opportunity to hear her sing.

CHORISTER BRANDON'S VOICE.—At the Church of the Redeemer, at Park avenue and Eighty-second street, there has been for some time singing a boy-chorister, in whom several leading musical artists and critical people are taking increasing interest. His voice is a soprano of extraordinary quality and training, and the natural expression with which it is used is admirably seconded by technical teaching and the artistic use rising thence. The young chorister's name is Brandon, and if he exchanges his present fine voice for a tenor or a baritone, when the time comes for him to get Shakespeare's "mannish crack," he ought to be heard with applause in the world of song for the rest of his life.

DEATH OF INTENDANT VON HOFMANN.—From Vienna is announced the death of Baron Friedrich Leopold von Hofmann, the intendent of both the imperial theatres. He was born at Vienna on May 4, 1822, and has done much during his useful life to bring the Vienna opera up to the standard and reputation it has gained in the entire musical world.

GENEROUS REINECKE.—At the celebration of Carl Reinecke's twenty-fifth anniversary as a conductor at Leipsic, he was presented by some friends with a donation of 30,000 marks (\$7,500), which sum he generously declined for himself, but presented it to the orchestra of the Gewandhaus concerts.

WILSON G. SMITH'S EXCELLENT CRITICISMS.—Mr. Wilson G. Smith's musical articles in the *Cleveland Vanity Fair* are written with that excellent judgment and evident knowledge which characterize the criticisms of an educated musician and distinguish them from the amateurish drivelines so often met with in provincial papers.

"Ah!" said an old Highland piper, as he was describing to his comrades at home his recent experience in Edinburgh, "Ah! there was a night I'd ne'er forget. There were eighteen pipers beside me in Mrs. Grass's wee back parlor in the Cowgate, an' we were a' playing' different tunes, an' I jist thought I was floatin' in heaven."

Carlotta Patti some years ago was announced to sing at Birmingham as "the sister of Adelina Patti." She had arrived in the town and was taking a drive when she caught sight of a poster bearing the above announcement. Carlotta bade the coachman to drive straight back to the Queen's Hotel, and then sent for the local entrepreneur, and passionately demanded what he meant by such an announcement. Mr. Harrison was profuse in his apologies, but Carlotta was not to be appeased; she shook the soot and dust of Birmingham off her hat and shoes, took the next train to London, and the entrepreneur had to appear on the platform in the evening and express his apologies to the audience for the singer's absence.

Franz Liszt and the Technicon.

As we were among the first to draw the attention of musicians to the technicon (which has won for itself, in a remarkably short time, the favor of our most eminent pianists), it gives us much pleasure to note the letters in its praise which the inventor has of late received from the highest sources in Europe, for it plainly shows that we were warranted in our estimate of the value of this original and ingenious invention.

A few weeks ago the technicon was exhibited in the studio of the great master, Liszt, at Weimar, before the maestro himself, and also several musicians of note. It received the highest commendations from those present, and the Abbé Liszt writes to Mr. Brotherhood as follows:

Mr. J. Brotherhood, No. 6 West Fourteenth st., New York:

DEAR SIR—Unfortunately I am too old now to derive benefit from your invention.

I command, however, the technicon to younger, energetic natures, of whom there will be no scarcity.

Cordially yours, F. LISZT.

WEIMAR, October 14, 1885.

The scientific manner in which the technicon has been worked out as a "hand developer" cannot fail to impress itself upon all "thinking pianists," and we believe it marks the commencement of a new era of pianistic art, viz.: "The entrance into the region of the art itself by a much shorter technical road than heretofore."

We merely repeat the words already expressed by many in wishing the inventor "all the success which he deserves."

HOME NEWS.

Subscription for the American opera season opened on Monday quite briskly, and is now in progress. Good seats should be procured in time.

Musicians and amateurs may find it worth while to attend the auction sale of the late Richard Grant White's collection of musical instruments, &c., at 739-741 Broadway, Friday evening next. The collection includes two old violins, an old viola and six cellos (Amati, Bergonzi, Galiano, Silvester), two flutes, a piccolo, nine silver-mounted bows and nine folios of music, consisting of septets, quartets, trios and duets.

The program for the third Thomas popular matinee (young people's series) to be rendered at the Academy of Music to-morrow afternoon reads as follows:

Midsummer Night's Dream.....	Mendelssohn
a. Wedding March. & Overture.....	
Aria—"Joshua"—"Heroes when with glory burning".....	Handel
Adagio—"Prometheus".....	Beethoven
Violoncello obligato, Mr. Hartdegen.....	

The Nations.....	Moszkowski
Overture—"William Tell".....	Rossini
Theme and variations—"Emperor".....	Haydn
String Orchestra.....	

Ballad.....	
Miss Emily Winant.....	

Funeral Match of a Marionet.....	Gounod
Spanish Rhapsody.....	Chabrier

—Miss Theresa Heilner announces a grand concert for this evening at Steinway Hall, where she will appear as solo pianist, in conjunction with an orchestra under the direction of Mr. Frank Van der Stucken. The program is as follows:

1. Overture, Prometheus..... Beethoven
Orchestra.

2. Concerto No. 4, D minor..... Rubinstein
Miss Theresa Heilner.

3. Suite No. 2 (arranged by Gevaert)..... Gluck
Orchestra.

4. Piano solo.
(a) Etudes, No. 7, op. 25, and No. 5, op. 10..... Chopin

(b) Melodie in F..... Neupert

(c) Soirée de Vienne..... Schubert-Liszt
Miss Theresa Heilner.

5. Music to Shakespeare's "Tempest"..... Van der Stucken
(a) Dance of nymphs. (b) Dance of reapers.
Orchestra.

6. Concerto, op. 25, G minor..... Mendelssohn
Miss Theresa Heilner.

—The cast of the five operas to be brought forth during the fortnight commencing November 23 at the Metropolitan Opera House will be read with interest, and is, therefore appended. The roles are arranged as follows: "*Lohengrin*"—*Lohengrin*, Herr Stritt; *Telramund*, Herr Robinson; *King*, Herr Fischer; *Herald*, Herr Staudigl; *Elsa*, Frau Krauss; *Ortrud*, Fräulein Brandt; *"Carmen"*—*Don José*, Herr Alvary; *Escamillo*, Herr Robinson; *Carmen*, Fräulein Lehmann; *Mercedes*, Fräulein Goldsticker; *Michaela*, Frau Krauss. "*The Prophet*"—*John of Leyden*, M. Sylva; *Jonas*, Herr Kemitz; *Mathis*, Herr Kaufman; *Zacharias*, Herr Lehmkirch; *Oberthal*, Herr Alexy; *Fides*, Fräulein Brandt; *Bertha*, Frau Krauss. "*Die Walküre*"—*Siegmund*, Herr Stritt; *Hunding*, Herr Lehmkirch; *Wotan*, Herr Fischer; *Brünhilde*, Fräulein Lehmann; *Sieglinde*, Frau Krauss; *Fricka*, Fräulein Brandt; "*The Queen of Sheba*"—*Asad*, Herr Alvary; *King Solomon*, Herr Robinson; *High Priest*, Herr Fischer; *Baal-Hanan*, Herr Alexy; *Sulamith*, Fräulein Lehmann; *Queen of Sheba*, Frau Kraemer-Wiedl; *Astaroth*, Fräulein Goldsticker. The sale of single seats for the representations of these operas is now in progress.

—The directors of the Cincinnati Musical Festival Association announce that the Seventh Biennial Festival will be given during the third week of May, 1886, in the Music Hall of Cincinnati. There will be five evening concerts, on Tuesday, May 18, Wednesday, May 19, Thursday, May 20, Friday, May 21, and Saturday, May 22. There will be two afternoon con-

certs, on Thursday, May 20, and Saturday, May 22. The choral works to be performed embrace:

B minor Mass.....	Bach
"The Creation".....	Haydn
"The Tower of Babel".....	Rubinstein
"Damnation of Faust".....	Berlioz
"Die Meistersinger" (Act III).....	Wagner
XII. Psalm.....	Schubert
Four-Part Songs.....	Brahms

Mr. Theodore Thomas is to be the musical director, and Mr. Arthur Mees, the chorus conductor. The musical forces will comprise the Cincinnati Festival Chorus of four voices, a grand orchestra of 100 musicians, and distinguished soloists. The chorus which forms the basis of these festivals is now and has been since the festival of 1884 under a course of systematic training in small classes, in addition to the weekly mass rehearsals. It is the aim of the association to maintain by the Cincinnati festivals a high and pure standard of music, and through faithful attention to detailed study to raise the standard of choral performance to the highest excellence. The festival will close with a program containing only works by Richard Wagner, commemorating his birth, May 22, 1813.

A Model Critic.

From Hector Berlioz's "Musical Grotesques." Translated for THE MUSICAL COURIER by H. D.

ONE of my colleagues of the *Feuilleton* used to lay down the maxim that a critic who would retain his impartiality must never attend the performances he is called upon to criticise, in order that the executants' interpretations shall not influence him, as he said. This influence may be exerted in three ways: Firstly—in making an ugly or ordinary subject appear beautiful, or, at least, agreeable. Secondly—in producing a contrary impression by transforming the physiognomy of a work to such an extent that it becomes repellent, however noble and lovely it may in reality be; and, thirdly—in destroying the general structure as well as the separate divisions of a work by rendering it in an indistinct and unintelligible manner.

But what causes my colleague's view of this matter to appear still more original is the fact that he neither even read the work he was to review, firstly, because the new pieces had not yet been printed, and, secondly, because he had no desire to become biased by the author's good or bad style. His perfect integrity thus compelled him to invent incredible reports of these works he had never seen or heard, and impelled him to express highly piquant opinions concerning the music he had never heard.

I have frequently regretted that I, myself, did not possess the necessary force to carry out so beautiful a theory, for the enraged reader who casts aside his paper after conning the first line of my reports and thinks of all other things besides, is not capable of forming an idea either of the agony endured in listening to so many operas or of the relief that would be enjoyed by the writer entrusted with their report if he were not obliged to see them. Besides, in criticising what he does not know there might arise a possibility of his being original. He might even unintentionally and, consequently, in a most disinterested way become of use to the author by suggesting some device that would arouse his reader's curiosity to see or hear the work. While, on the other hand, by employing the old way of doing these things and the one most generally pursued after hearing and studying the works with which he is to entertain the public he is obliged almost constantly to repeat the same things, since in reality they do almost always treat of the same subjects. And thus great harm is often done many new works; for how can the public be expected to attend them when it is openly and distinctly informed of what they really are?

Italian Opera.

THE week just passed has brought to the frequenters of Italian opera at the Academy of Music two fair performances of Meyerbeer's last work, "*L'Africaine*," which was given on Wednesday night and Saturday afternoon, and both times was well attended, though there seemed to be more than the ordinary quantum of deadheads among the audience.

Mme. Minnie Hauk's *Selika* was vocally a great improvement on her *Carmen*, which is not saying much, but throughout the opera, and especially in the fourth act, she did much better than we thought her capable of doing. Still she is far removed yet from being the great singer that she was fifteen or twenty years ago, and as which she is still proclaimed by an over-zealous manager and some friends. Above Mme. Hauk in merit was Signor de Anna, whose *Nelusko* was a capital performance, both vocally and historically. Giannini, too, was quite a powerful *Vasco*, but the *Ines* of Mile. Dotti was hollow and unsatisfactory. Chorus and orchestra, under Mr. Arditi's careful conducting, did better than we had looked for. The stage setting was very good, notably so in the fourth act. The minor roles were all in good hands, and the difficult septet in the second act went better than we ever heard it sung before.

On Friday night Mile. Alma Fohström made her second appearance at the Academy, this time in the role of *Amina*. She confirmed, by the singing of this part, in every particular the impressions we received from her debut as *Lucia*. Her higher and highest notes, reaching easily up to high E flat, are remarkably pure and clear, her long-sustained trills do not fail to bring down the house, but there is little body to the voice, especially in the lower register, and the lady's worst fault is a frequent tendency toward sharpening. This cannot be so much because of nervousness as of bad ear, for, when once begun too sharp, the lady continues, without being aware of it, in the same pitch. On the

whole, however, her impersonation of the role was charming and sympathetic, and the audience, feeling this and admiring the above-mentioned good points, were not gingerly in the bestowal of their applause.

Signor Ravelli also came in for a good share of it and deservedly so, for his singing of the part of *Ezio* certainly showed his agreeable, manly and well-trained tenor voice to best advantage. Signor Del Puente was an acceptable, if a somewhat stiff *Rodolfo*, and Mlle. Bauermeister a very nice *Lisa*.

On Monday night was witnessed the third production of "Carmen" by a moderately sized attendance. The cast was the same as on the two previous occasions, and the performance did not materially vary from those criticized in our last week's issue. Further mention therefore seems unnecessary.

For to-night is announced the production of "Fra Diavolo," with entirely new scenery, dresses and decorations, and Mlle. Fohström as *Zerlina*, Signor Ravelli as *Fra Diavolo* and Signor Del Puente as *Beppe*.

Thomas Popular Concert.

THE second of the series of Thomas Popular Concerts was given at the Academy of Music on last Tuesday night, and as the audience on this occasion was fully as large as the one that attended the opening concert, it is safe to say that the financial success of the undertaking is a guaranteed one. The program this time was a highly enjoyable one, and certainly one more suited to the public taste than its predecessor. It opened with Wagner's "Rienzi" overture, brilliantly rendered by the orchestra, whose position has now been changed according to our advice, much to the benefit of the ensemble tonal effect. The overture was followed by Schubert's beautiful unfinished symphony in B minor, a torso which is justly a great favorite with our concert audiences.

The soloist of the evening was the eminent pianist, Mr. Rafael Joseffy, who was heard in Liszt's second concerto in A major, and who played the same with more technical finish and genuine inspiration than we ever have heard him command before. Undoubtedly much of Mr. Joseffy's success is due to his marvelous execution, but he has also improved in the scope of his interpretations. He was enthusiastically applauded and recalled, when he added as an encore Rubinstein's A minor barcarolle. Later in the evening he rendered yet the scherzo fantastique in D minor from one of Litolff's concertos, a virtuoso piece often before played by Mr. Joseffy, and one that never fails to draw forth public applause on account of its effectiveness. Mr. Joseffy was again encored, and responded with Brahms's B minor rhapsody, which beautiful Schumann-esque piece is but seldom played in public.

Of orchestral works we further heard on this occasion Dvorak's fine "Husitzka" overture, which, however, was no longer a novelty to us, as Mr. Van der Stucken had produced it last year. Then the string orchestra rendered Schubert's exquisite G minor variations from the posthumous D minor string quartet with so much refinement of shading and good ensemble that the number was enthusiastically redemande, to which request Mr. Thomas graciously responded.

The closing number was a ballet divertissement from Saint-Saëns' opera, "Henry VIII." This suite of four movements is based upon Scotch themes which are orchestrated with local coloring and are harmonically treated with the eminent French composer's acknowledged skill. The numbers greatly pleased the public, and they are bound to become what they were on this occasion, decidedly "popular."

Thomas Popular Matinee.

THE second of the Thomas Popular Matinees was crowded at the Academy of Music on last Thursday afternoon. The program in full, rendered on this occasion, read as follows:

Symphony, No. 5, C minor, op. 67.....	Beethoven
Aria, "The Lord is my Shepherd" ("Rose of Sharon").....	Mackenzie
Concerto, No. 3, E flat, op. 29 (first time).....	Saint-Saëns
Waldheben, "Voices of the Forest" ("Siegfried").....	Wagner
Song.....	Gounod
Damnation of Faust.....	Berlioz
a. Invocation—Mnæst of the Will o' the Wisps.	
b. Dance of the Sylphs.	
c. Rakoczy March.	

As far as the orchestral selections are concerned, it is well known that the fifth symphony is the *pièce de résistance* of Mr. Thomas and his orchestra, and the other two selections also were played in admirable style.

Miss Marie Van was ill-advised in choosing for her first solo the most tedious aria from a most tedious oratorio, and she could not have scored a success with it even if her upper notes had sounded less strained than they did and if her delivery had been more animated than it really was. She succeeded much better in the rendering of Gounod's song, "La Fleur du Foyer," which was sung with much feeling and good phrasing, and met with applause from the cultured part of the audience.

Mr. Richard Hoffman also was not particularly happy in the choice of his solo-number, as the third is the least effective or important of the four Saint-Saëns piano-forte concertos and only the last movement in it has something of genuine invention and dash. Mr. Hoffman played, as he always does, with great finish, accuracy and even brilliancy; but his conception was not broad. He was applauded and gave as encore Schubert's "Moment Musical" in A flat.

Sunday Afternoon Concerts.

MR. FRANK VAN DER STUCKEN gave his second Sunday afternoon concert on last Sunday at Steinway Hall, when the spacious hall and its two galleries were well filled with an attentive though hardly very discriminating audience. The program was, as usual with Mr. Van der Stucken, quite interesting, but its performance and the two soloists engaged for that occasion were not quite up to his usual mark of excellence. The orchestra played somewhat slovenly and with an apparent lack of rehearsal the following works: "Coronation March" in B flat, by Svendsen; Mozart's "Marriage of Figaro" overture; a nocturne in E flat, op. 2, by our esteemed correspondent, Mr. Louis Maas, a novelty which is as beautiful in invention as it is masterly in treatment and orchestration; another novelty in the shape of a vigorous short suite of Swedish themes by Amanda Mayer, one of the few really gifted lady composers the world so far has known, and, lastly, a suite, "La Korrigane," by the youngest of the French composers, C. M. Widor, a work which is rather trivial in invention and which has no other distinguishing features.

Of the two soloists, Miss F. Guthrie, who sang the aria, "Non so pia cosa son," from Mozart's "Marriage of Figaro," and who was, through indiscriminate applause, led into repeating it, was simply below criticism. Mr. Hyllested, who performed Beethoven's "Emperor" concerto, proved himself decidedly *not* a Beethoven player, whatever else he may be. His playing was at times so erratic that the orchestra could hardly follow with the accompaniment. Like an orator who swallows the latter half of his sentences, Hyllested never finished a musical phrase. His use of the loud pedal also was far from good, and only his technic and touch are commendable features in his performances. As an encore he played, in contrast to the Beethoven concerto, in a very finished way, a little Norwegian dance. His other soli were a polonaise of his own in E and Chopin's A flat waltz.

Concert of the Philharmonic Society.

THE New York Philharmonic Society very successfully inaugurated their forty-fourth season with the first public rehearsal and concert given at the Academy of Music on last Friday afternoon and Saturday evening respectively. Both were well attended, and the concert was in program and execution worthy of the society's well established claim as the foremost organization of its kind in this country.

The program executed under Mr. Theodore Thomas opened with Weber's "Euryanthe" overture, which was rendered with great vigor and verve by the orchestra, but which was taken at a somewhat too rapid tempo by the conductor. It was followed by a novelty, Arnold Krug's "Symphonic Prologue to Shakespeare's 'Othello'" in C minor, a work which despite its high-sounding title seemed to us to be no more than a good piece of Kapellmeister-music. The opening phrases and the C minor "Othello" motive are rather poor in invention, though they are handled and orchestrated with some skill. The only really beautiful idea in the whole work is the theme in E flat, later recurring also in A flat, which in all likelihood represents the hapless Desdemona, and which is tender in conception and treatment. The next novelty on the program, for New York at least, for it has been produced in Brooklyn last year already, was Dvorak's "Scherzo capricioso," op. 66, a work abounding in new ideas, original harmonic and rhythmic devices, and orchestrated in a most masterly and effective manner. Altogether this is one of the most important novelties we have heard for a long time, and it was rendered with a perfection worthy of the society's and its conductor's great fame.

No less can be said about the performance of Beethoven's "Eroica" symphony, which formed the latter half of the program. In fact, the scherzo of this work we have never before heard performed in more perfect manner. The trio, with its difficult horn passages, played by eight instead of the usual four horns, was performed without a flaw, and the effect which the doubling of the entire woodwind had in the tutti passages was at times grand and overpowering. We are almost certain that Beethoven himself never actually heard his own work performed in such glorious manner as it was given at the first Philharmonic concert.

The soloist at this concert was Miss Maud Powell, an American young lady violinist, formerly a pupil of Jacobsohn, who is said to have finished her studies under Joachim. She is scarcely seventeen years old, very pretty and an agreeable, nice performer, hardly, however, of enough musical importance to be the soloist at a Philharmonic Concert. She rendered Bruch's beautiful G minor concerto with many commendable qualities, but on the whole was somewhat amateurish. Her technic is good, and so are her bowing and intonation. Her tone, however, though sweet and sympathetic, is weak and undeveloped, and her conception not of the broadest. Her tempi throughout the concerto were taken rather slow, and the last movement lacked in its rendering the abandon and vigor which characterize the composition. The fair débutante, however, greatly pleased the audience, and she was applauded with warmth and genuine enthusiasm.

Constanza Donita.

IN our issue of a fortnight ago we announced that this gifted American young lady would shortly make her debut as *Rose de Mai*, in Halévy's opera, "Vale de Andorre," at the Teatro Carignano, in the city of Turin, Italy. The following cable despatch of the Associated Press of last Monday

shows that the young artiste achieved a great success at her first appearance there on November 14:

TURIN, November 15.—Mlle. Donita, who made her début in opera here last night, was born in New York, where her parents now reside. Her real name is Constance Seebass. The press here is unanimous in the opinion that she has scored an extraordinary success. *The Gazzetta Piemontese* says: "Mlle. Donita has a happy, natural and confident style, and has studied seriously, and for a neophyte, she displayed great courage. She has an exquisitely artistic taste, and there is an entire absence of vulgarity in her performance."

Mlle. Donita will next week create a rôle in a new opera.

Musical Items.

Mr. Victor S. Flechter, of Cincinnati and New York, the well-known collector and connoisseur of old violins and violoncellos, who has been spending his summer in Europe, returned in good health on last Sunday by the Etruria.

Young Lady—We had a delightful time at Music Hall last evening, Mr. Dumley. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?

Mr. Dumley (hesitating)—Ye-es, but I think I would just as soon have Milwaukee.—N. Y. Sun.

Mme. Marie Roze recently returned to London, being obliged by medical order to take a rest in the middle of the season. This is the first time during an operatic career of nearly nineteen years, during which she has sung at about two thousand representations, that the prima donna has succumbed. Her temporary illness is due partly to fatigue, aggravated by a chill, and partly to an attack of blood-poisoning, contracted by sleeping all night in a room where there was a large escape of gas.

Professor Hanslick thus describes his experience in the course of visiting Beethoven's birthplace at Bonn: "On my way home from Schumann's grave, I came to an unassuming house in the Rheingasse, bearing the inscription 'Beethoven's Birthplace.' I entered a damp passage, climbed up a dark, narrow wooden staircase, and was ushered by the owner of the house into an empty, dismal room, the decaying walls and tiny latticed windows of which spoke its antiquity. 'Beethoven was born in this room,' said my guide, as positively as if he had been present on the occasion. Bareheaded and with a throbbing heart I gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first wail. Then, at the risk of breaking my neck, I stumbled down the gloomy staircase into the street again, and was no little astounded when, a little farther on, I came upon a house in the Bonngasse displaying a marble tablet with the device 'Ludwig van Beethoven was born here.' During my previous emotion I had forgotten the contest that had occurred some years ago between two houses in Bonn as to which of them had really been the scene of Beethoven's début upon the world's stage."

"The incident, contemplated from afar off, has a comic aspect; but, on the spot, the shock it inflicted upon the feelings was a very painful one. Of a verity, the civic authorities of Bonn should insist upon removing the memorial tablet from one of these two houses. Two rival birthplaces of Beethoven constitute an intolerable anomaly. Besides, there is no doubt as to which is the right house. Thayer's researches have established it as an indisputable fact that Beethoven was born at No. 515 Bonngasse, and was at least five years old when his family moved into Fischer's house in the Rheingasse. Away, then, with the tablet from the front of this latter house, and never again let a worshipper of Beethoven imperil his pious neck on its abominable corkscrew staircase."

Music in Boston.

BOSTON, November 14.
OWING to my absence from the city I could not send you anything about the Symphony Concert of November 7. Suffice it to say, therefore, that the program contained among other things the famous "octet for strings," by Mendelssohn, and a symphonic poem by J. K. Paine, with no soloist to grace the occasion. These "no-soloist concerts" are considered rather in the light of off-nights by our Boston audiences, which dearly love the fun of closely watching, criticising and then gossiping about the (unfortunate) solo performer, purely orchestral concerts being as yet rather too tedious and monotonous.

As I leave Boston again to-day to fulfil a number of concert engagements, I visited the public rehearsal of the fifth concert yesterday afternoon, so as to be able to write to you something about this week's concert at least. These "rehearsals" are only so in name, since the program is played through the same as in the concert and without any "rehearsing." The audiences are larger than at the evening performance, a vacant seat being a rarity, even standing room being often limited. Ninety-nine out of every hundred are ladies, the fairest of Boston's numerous fair ones. The program consisted of but three numbers:

Haffner Serenade (composed at Salzburg for the wedding of Elizabeth Haffner, July, 1776)..... W. A. Mozart
Concerto for Piano, G major, op. 58..... Beethoven
Symphony, C minor, No. 1, op. 68..... J. Brahms

The soloist was Frau Anna Clark-Steinerger. The Mozart serenade is refreshing, like the waters of a clear fountain, full of life and health, straightforward and vigorous and without any sickly sentimentality or overwrought outbursts of passion. It is, in a word, nature translated into music. I was agreeably surprised to find that there were yet some in 1886 who could enjoy this product of 1776. The performance of the Beethoven Concerto was not quite satisfactory. Partly the orchestra was to blame in not accompanying with the necessary delicacy and precision and partly the lady in playing too much in what one might call conservatory style. Her technic is good, although one would naturally expect this in one essaying to play a Beethoven concerto, but she lacks her rendering, and therefore fails to interest one. If she could summon up enough confidence in herself to play without her music, I think this could be bettered, as she certainly shows excellent musical qualities, but an artist with his music before him when playing a solo is undoubtedly hampered and cannot give his best. The Brahms symphony was splendidly given, especially the last movement. This first symphony is, to my mind, the best of Brahms's, as the others certainly do not reach it in point of originality.

LOUIS MAAS.

THE MUSIC TRADE.

INTERNATIONAL Inventions Exhibition, LONDON.

OFFICIAL REPORT.

HIGHEST HONORS TO Steinway & Sons for Pianos —AND TO— Mason & Hamlin for Organs.

THE official report of the awards at the London International Inventions Exhibition has just been received by us, and contains by all means the most remarkable awards as to American pianos and organs that have ever been put on record.

We will quote from the report *verbatim* these rewards, which give to this country the highest honors, both for pianos and reed organs:

Only Gold Medals for Pianos.

JOHN BROADWOOD & SONS, London	{ "General Excellence of pianos."
J. & J. HOPKINSON, London.....	{ "General Excellence of pianos."
KIRKMAN & SONS, London.....	{ "General Excellence of pianos."
SCHIEDMAYER & SÖHNE, Germany..	{ "General Excellence of pianos."
SCHROEDER, C., Russia.....	{ "General Excellence of pianos."

STEINWAY & SONS, United States:

GENERAL EXCELLENCE OF PIANOS
AND SEVERAL MERITORIOUS AND
USEFUL INVENTIONS.

Only Gold Medal for Organs.

MASON & HAMLIN ORGAN AND PIANO COMPANY, United States:

AMERICAN ORGAN.

No event in the history of exhibitions has ever equaled these awards to the two representative firms in their lines in this country, especially when it is remembered that the exhibition which has just closed was, as regards musical instruments and inventions, the most unique that has ever taken place. The whole music trade of the United States is to be congratulated upon this extraordinary success of American pianos and organs.

ANOTHER TRIUMPH FOR STEINWAY & SONS.

A CABLE message received a few days ago announces that on Wednesday, November 11, the Society of Arts, of London (the most distinguished corporation of its kind in existence), awarded to Messrs. Steinway & Sons its grand gold medal for the best pianofortes exhibited at the London International Inventions Exhibition, and for the important achievements and improvements in the art of pianoforte building for which Messrs. Steinway & Sons are renowned.

MESSRS. R. W. TANNER & SON, Albany, manufacturers of pedal feet, piano plates, &c., in course of a letter addressed to us say:

"We must thank THE MUSICAL COURIER for some new customers which we have obtained through its valuable aid."

All the large firms in the piano and music trade generally are using the circulation and influence of THE MUSICAL COURIER, to the very best advantage to themselves.

THE piano workmen will meet next Sunday at Wendell's Assembly Rooms to discuss the eight-hour movement. The workmen should remember that in case such a law is passed as is now discussed in the eight-hour movement, it would increase the price of labor 20 per cent. Taking into consideration the activity of the German piano manufacturers in placing their pianos in this country, and the probable sale of these pianos in larger quantities than ever before here, it would seem strange if the piano workmen would assist in depressing the trade in American pianos by claiming this 20 per cent. advance.

They Lose the Case.

THE suit of Rachael Rauth against Charles and John F. Jacob, forming the firm of Jacob Brothers, was tried before Mr. Justice Hyatt and a jury in this city on Wednesday, November 11, and the jury brought in a verdict of \$131.25 in favor of the plaintiff, with costs, making a total of \$246.82.

Rachael Rauth, in her complaint, made through her attorney, Bernard Metzger, stated that about October 20, 1882, she purchased from Jacob Brothers an upright piano for \$150, "under a certain agreement by which she paid the sum of \$100 on account thereof, leaving a balance of \$50."

That about July 3, 1883, she placed the piano "in the care and custody of the defendants for safe keeping, and under an agreement that the piano would be returned and delivered on demand to her and the payment to be made the same as heretofore, and plaintiff is, and at all times mentioned in this complaint was, the owner and entitled to the possession of said piano."

That notwithstanding said agreement the defendants wrongfully converted the said piano to their own use, and refuse and failed to return or deliver the said piano to the plaintiff, although such return and delivery have been frequently demanded.

That the plaintiff has duly offered and tendered the payment of said \$50, together with any interest that may be due thereon, and demanded the return and re-delivery of said piano, but the defendants have wrongfully refused, neglected and failed to return the same, and have wrongfully converted the said piano and the proceeds thereof to their own use and benefit, and that the defendants have also wrongfully and without the knowledge, consent or authority of the plaintiff, and in violation of said agreement, let and rented the said piano to other parties, all to her damage in the sum of \$200.

Jacob Brothers, through their attorney, Clark Brooks, answered that they admitted the purchase, but denied that the purchase-money of \$150 was to be paid as stated by the plaintiff, and alleged that only \$50 was paid on account at the time of purchase, and that the plaintiff agreed to pay the balance in installments, as follows: \$10 on November 20, 1882; \$10 on each month thereafter to and including August 20, 1883.

The defendants admitted that on July 3, 1883, the piano was placed in their custody, but denied any agreement on their part to return it, as alleged in the complaint.

They denied that the plaintiff ever tendered \$50 and interest, as alleged, or any part of it, and denied their violation of any agreement in letting the piano, and denied the alleged wrongful conversion.

The firm alleged that prior to January 2, 1882, they assumed possession of the piano by virtue of a chattel mortgage dated October 20, 1882, delivered to them by the plaintiff to secure the payment of the balance of the purchase-money in installments of \$10; that the mortgage contained an agreement "that in case default should be made in the payment of the said installments, or of any of them, at the times specified, * * * it should be lawful for the defendants to take the said piano and to sell and dispose of the same at public or private sale, and out of the money issuing therefrom to retain and pay those installments then unpaid; that the plaintiff made default in the payment of the last five of said installments, and has ever since remained in default, though payment thereof has often been duly demanded."

The firm said that the piano was duly sold under this agreement at public sale on January 2, 1883, and "was duly purchased by the defendant, Charles Jacob, who was the highest bidder therefor, who is now absolute owner thereof, and the defendants deny that the plaintiff is the owner of said piano or entitled to possession thereof."



THE TRADE LOUNGER.

IT is intended that the results of the purchase of the Grovesteen & Fuller piano manufacturing business shall be far-reaching to a degree not understood by the trade at present, for Mr. George W. Carter's plans and schemes, although occult to most persons interested, are deep-laid and important in case of success on his part. A part of the agreement between Carter and Mr. Samuel L. Boyd, his partner, requires the payment by Carter into the treasury of the new company of \$5,000, to be paid at once or within five years. In case the money is not paid in at once, Carter has the option of paying it in five years provided he give security in the meantime. If I am not mistaken Mr. E. H. McEwen was instrumental in providing the security and thus stands on more intimate business relations with Mr. George W. Carter than ever, and necessarily is not a disinterested observer of the transactions of the Grovesteen & Fuller Piano Company.

* * *

It may not be amiss for me to state here that whatever truth existed in the statements made by Mr. George W. Carter to the effect that a new Emerson Piano Company was to be started depended upon his supposed expectation that the negotiations in relation to the purchase of the Grovesteen & Fuller business would be successful. This expectation has culminated as Mr. Carter supposed it would, but that a new Emerson piano is to be made on the strength of this purchase will prove to be a serious mistake. I can also assure Mr. Carter that the Kimball people and D. S. Johnston, of Cincinnati, and others to whom Mr. Carter spoke in reference to a new Emerson piano, never "took any stock" in the statement.

* * *

Whatever anticipations Mr. Carter may have with reference to the "W. P. Emerson" piano will also be spoiled in the bud, for there is but one company in the United States that can make an Emerson or a W. P. Emerson piano, and that company is the legitimate Emerson Piano Company, of Boston, of which Mr. Carter was at one time a member. Mr. McEwen must also give up any contemplated transactions with any other kind of Emerson piano than the legitimate one. Should he in assisting Mr. Carter have calculated upon such an eventuality as the purchase of any kind of an Emerson piano furnished by the Grovesteen & Fuller Piano Company, I would indeed be sorry for him.

* * *

THE MUSICAL COURIER will be on the alert to discover any dealer handling any kind of Emerson piano not furnished or made by the company in Boston, and will publish his name at once, not only in order to enable the Emerson company to sue him and recover damages, but for the sake of the legitimate piano trade. I can safely say that the W. W. Kimball Company, of Chicago, will watch its territory closely and not allow any fraudulent Emerson pianos to come in, no matter who may make them. Neither will James Bellak, nor D. S. Johnston, nor Sherman, Clay & Co., nor Henry Eberbach, nor Samuel Hamilton, nor Thomas Goggan & Brother, nor dozens of other reliable firms handling the Emerson piano, permit such an outrage.

* * *

I can quote no better evidence than the above to substantiate what I have always maintained about a healthy and independent trade paper like THE MUSICAL COUR-

IER. See how great a benefit the legitimate trade secures by an exposé such as is made above, and the protection that is guaranteed by it to the trade! I might safely wager that there is not another journal that will step up to defend the Emerson Piano Company and the legitimate trade in this contemplated arrangement between Carter and McEwen. Not one will do it.

* * * *

The manner in which Mr. George N. Carter, the former bookkeeper of the Emerson Piano Company, and the son of Mr. Geo. W. Carter, with whom he is now associated, left the Emerson Piano Company—the unfinished condition in which he left the books of the company, the ingratitude he exhibited toward the Emerson Piano Company, and especially toward Mr. P. H. Powers personally, shed a deplorable light upon him. Mr. Powers, contrary to the wishes of his associates in the Emerson Company, and despite the advice of the friends of the company, retained young Carter as bookkeeper after Mr. Carter, Sr., left the company, because in the first place he had faith in him, and secondly, because the young man urgently requested the favor. Many business secrets of the company meanwhile leaked out through Mr. Carter, Sr., and the son was accused by friends of the company of divulging them. But Mr. Powers remained obdurate and continued to bestow his confidence upon young Carter. On a Saturday afternoon a few weeks ago young Carter told Mr. Powers that he was going out of town over Sunday and would be at his desk again on Monday. From that Saturday until to-day Mr. Powers has never heard a word from young Carter, who left the books in a miserable condition. Of course, Mr. Powers now knows who divulged the sacred business secrets of the company.

* * * *

However, I congratulate the Emerson Piano Company. Mr. Powers's son, Frederick, who has for years past occupied an important position in the Maverick National Bank, Boston, is the new bookkeeper, and he, together with Mr. E. S. Payson, will assist Mr. Powers in the administrative department of the business, while Mr. O. A. Kimball and Mr. Jacob Gramer will manage the manufacturing department. Everything will now go along "swimmingly;" no suspicions prevail, as they formerly did; mutual trust and confidence exist, and the future of the company is now a glorious one.

* * * *

The Harmonic upright of Behr Brothers & Co. is unlike any piano made on the aliquot or duplex system, and although Gmehlin, who invented it, applied an acoustic principle in vibration, he did it so originally and in an altogether unprecedented manner that it assumes the magnitude of a unique invention. My original description of the invention has been copied far and wide, and I have not yet met any description that differs in the least from mine. Can any one of my brethren in music-trade journalism create a new description of the invention, giving salient points that are novel and interesting? That Behr Harmonic piano is a marvellous

instrument, and my colleagues should at least contribute the same share to its characteristics that I have contributed. Literary piracy is not very commendable, so, gentlemen, give us something new about the Behr Harmonic. If you want the points I can furnish them to you.

* * * *

I noticed a curious advertisement in a Boston paper of last Sunday. It read: For Sale—A Meyer Flute. Apply at 16 Beethoven-st.

* * * *

I believe there is not a better judge of a piano in Boston than C. C. Briggs, Jr., who is a practical piano maker, a musical student and a man endowed with solid good sense. That is one of the reasons why the Briggs piano is a success and has become a favorite instrument with many dealers. Dealers that have not tried the Briggs piano can do nothing less in their own interests than to send at least for a sample piano. The "Briggs" is one of the coming pianos, that is if it is not here already, as I believe it is.

* * * *

There has been such a demand for the new styles of Estey pianos that all of the agencies are short and are pressing the headquarters for more goods. The new Estey piano factory is a very extensive one—one of the largest in the city—but, as I told Messrs. Simpson & Proddon at the time the dimensions were given to me, the factory will not accommodate the big trade that will inevitably come to the Estey piano. Estey & Camp and the main branches are short. The Boston house needs a supply of Estey pianos, and in this State it will take over one hundred pianos at once to satisfy the agents. I think the Estey people would do well to put up an additional wing without delay. The Estey name is a power in the music trade.

* * * *

A gentleman who has had a great deal of experience in the piano trade, and who has sold hundreds of Whee-lock pianos, said to me a few days ago: "That style 5 Whee-lock upright is one of the most reliable pianos ever handled. It gives more satisfaction and less trouble than any piano I know." Correct.

* * * *

Colby and his son-in-law Thoms, the editors of *The American Art (?) Journal*, are pushing the Kroeger pianos very effectively, just as I said last week. In the last issue of their paper they inserted a full-page advertisement of the Kroeger piano, and so the merry game goes on. Of course I don't blame Kroeger & Sons. If they can get advertising free of charge even in such a sheet as *The American Art (?) Journal*, they are welcome to it. The Kroeger piano is well made in the interior. It has a good scale and an A No. 1 action (the Wessel, Nickel & Gross), but the cases from Diehlman & Lincks are not of the order which such a piano requires. The cases which Diehlman & Lincks furnish to C. D. Pease & Co. are much handsomer than those they furnish to Kroeger & Sons. I believe the Hale Com-

pany also gets its cases from Diehlman & Lincks, who must be doing a large trade.

* * * *

Mr. Charles Fahr, of Sohmer & Co., has a thorough system of preserving not only every form of advertisement ordered by this house, but also every single item of reference to all and everything pertaining to the Sohmer piano and the firm of Sohmer & Co. The system is divided into various volumes, which will, I believe, be indexed, so that every item can be found at a moment's notice. With a firm that does so much in advertising this work of Mr. Fahr has been tedious and at times difficult, but it has already repaid itself in many shapes and forms. The books contain highly interesting reading matter.

* * * *

Mr. W. F. Tway has established a remunerative trade in this section in the celebrated organs of Clough & Warren, of Detroit, and the pianos of Hallet & Davis, of Boston. What Mr. Tway should now do is to take a large wareroom on the ground floor, and when he does so he will find that his past energy in pushing these instruments has not been in vain.

* * * *

An amusing affair occurred to Mr. Gould in the retail warerooms of Behr Brothers & Co. last Saturday. An elderly gentleman walked in and asked Mr. Gould this question: "Have you any second-hand piano-stools for rent?" Mr. Gould was transfixed for the moment, but on recovering said to the gentleman: "You mean second-handed pianos, don't you?" "No, I want to rent a second hand piano-stool." Mr. Gould directed him to the place where he thought he could get one.

* * * *

I have discovered a neat little joke of Mr. John M. Smyth, the energetic piano dealer in Chicago. He recently got out two sets of handsome circulars referring to the celebrated pianos he is selling. One set of circulars reads: Ernest Gabler & Brother, Augustus Baus & Co., and Francis Connor. The other set reads: Augustus Baus & Co., Ernest Gabler & Brother, and Francis Connor. See?

* * * *

In response to some contemptible insinuations that have been made against the employees of the E. H. McEwen Company, I simply state that not one of them has so debased himself as low as those who have accused them of imparting any business secrets to me. It is a shame that innocent people should suffer and be slandered by the very persons who are guilty of the crime themselves. However, all this will not alter the course of THE MUSICAL COURIER.

* * * *

I received a stamped-envelope from the Ivers & Pond Piano Company, Boston, last Monday, but it was empty. It is nearly five months before we reach April 1.

Messrs. Peek & Son have published a pamphlet containing verses on the "Opera" piano, written by Henry "Shortie" low."



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No. 858 Broadway, Albany, N. Y.

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Brackets, Pedal Guards, Pedal Feet, &c.

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Malleable Iron Castings. All kinds of Piano Bolts
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ITION, 1881—Highest Award.

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First and two First Degrees of Merit, two

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1882—One Gold and three Silver Medals,

Highest Awards.

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at moderate rates for good work. Photo-engraved plates, ready for letterpress printing,
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A New Musical Instrument.

THE "Pyrophone" is the latest musical invention. It is a novel instrument, constructed to make music from gas. Its compass is three octaves, with a key-board, and it will be played in the same manner as an organ. It has thirty-seven glass tubes in which a number of gas jets burn. These jets, placed in circles, contract and expand like the fingers of a hand. When the small burners separate the sound is produced, when they close together the sound ceases. The tone depends upon the number of the burners and the size of the pipes in which they burn, so that by a careful arrangement and selection all the notes of the musical scale may be produced in several octaves. Some of the glass tubes in which the jets burn are nearly eleven feet high. When the "Pyrophone" is played upon with the key-board it gives out a rich, full tone of remarkable delicacy, and to a great extent resembling the human voice.—*Ex.*

Communication.

WATERTOWN, N. Y., November 17, 1885.

Editors Musical Courier:

Will you kindly inform us whether there is a manufacturer of pianofortes by the name of "George P. Herbert?"

If not, who manufactures the pianos stenciled with his name? An early reply will greatly oblige yours truly,

G. R. HANFORD & CO.

THERE is no such a manufacturer of pianos as George P. Herbert. That name on a piano would indicate that it is stenciled and that it is low grade. Mr. George W. Herbert is a dealer in pianos and organs in this city; he has an excellent reputation, and we do not believe that he stencils. As it is George P. and not George W. Herbert, that gentleman is probably ignorant of the matter.—[EDITORS MUSICAL COURIER.]

Phillips & Crew.

NO Southern house enjoys higher esteem in the music trade of this country than Messrs. Phillips & Crew, Atlanta, Ga. It is, therefore, with pleasure that we reproduce and endorse the following, taken from the Augusta (Ga.) News:

No firm in Atlanta or in the South is more widely or favorably known than the one whose name heads this article, and in calling attention to their large advertisement we desire especially to speak of the sterling worth of the firm.

The house was established in 1865, soon after the late un-

pleasantness, and has steadily grown and prospered since. The gentlemen composing the firm are known for their integrity and fair dealing. They never sold any "shoddy" wares knowingly, and after nearly twenty years' continuous service of the public they can confidently refer to every transaction as a commendation of their fair and honorable dealing. This is only a just tribute to these gentlemen. The pianos and organs they sell are all of a standard make—nothing shoddy. They place their guarantee on all they sell, and, as they are entirely reliable, those who purchase from them run no risk whatever. Of course they sell some instruments cheaper than others, but everything is as represented, and they send out no instrument that will not give satisfaction. They have a large order trade, sent through the mails, and they give the same care and attention to filling these as we do when the purchaser comes in person to buy. We commend them to our readers as in every respect worthy of patronage.

Messrs. Phillips & Crew fully deserve the above recognition, as they rank among the first-class houses in the trade and thereby assist in elevating the general tone and character of the music trade.

We notice that they have just published the following works:

Cradle Song, for the piano	Alfredo Barilo
Menuet,	" "
Tambourine,	" "
Value Gracieuse,	E. M. Martindale
" Only a Heart," Waltz Song.	"
Mizpah Waltzes	Charles Astin

A Strange Case.

MESSRS. AUGUSTUS BAUS & CO. recently received the following letter from Bangor, North Wales, which proves that piano frauds are by no means limited to this country, but also prevail in Great Britain, where they seem to be doing business with the same effrontery that characterizes their operations here. The letter presents a strange case:

1 ELDON TERRACE, BANGOR, North Wales, October 31, 1885.

To Messrs. Baus & Co.:

SIRS—I will no doubt remember writing you about the New York Pianoforte Company in New York, and you saying there neither is, nor ever was, such a company in New York, or in the country of America, and any one stencilling a piano with such a name; it is a fraud, and prosecute them.

I enclose Benson's advertisement, and to this advertisement I replied, and met the plaintiff, Benson, in the Compton Hotel, Liverpool, who showed me two pianos which he said were made in New York, America. I subsequently ordered one on the understanding that they were made in New York. Certain facts came to my knowledge and I refused to accept delivery of this American piano. He, Benson, sued me in court for the amount, £32 10s., and won his case. He, Benson, swore in court that there used to be a firm of that name by an uncle of his somewhere in New York. He further said (still on his oath) that all Ameri-

can pianos were either made or finished in Germany, and it was from Germany this American piano came.

If this be true, then your pianos are not American, but American-German. If his account is false, then you are libeled, and by his statement he would have done the American piano trade an incalculable injury. As only speaking for myself I had determined to accept the English agency of your pianos, but what guarantee is there now (if this fellow's account is correct) that I should get an American piano?

Do you see the importance of this case, as concerning you as well as me? It affects you and all the American trade, as regards to English customers.

The judge did not distinguish *any* special brand between an American piano or any others, and once a piano was accepted by the railway company the purchase was completed and the customer was obliged to accept it and pay for it. * * *

Now for the English trade. If you think it worth your while to vindicate yourselves, take this up in an article in your leading paper in America, and send a few copies to me and I will have them published here. And to further expose this knavery of "The New York Pianoforte Company" (he [Benson] said in court the company was himself and his wife), will you write a letter to our trades journal? It will be inserted.

* * * * *
And when I see this wretched and miserable affair (I mean as far as regards this "New York Pianoforte Company"—Benson and wife) cleared up, I shall write you again about your instruments. The letter is rather long, but I could not put it in less words; and as honorable business men I thought you would lend a hand in exposing a sham company trading on the excellent qualities of the "American pianos," and thereby cheating the unwary public. I am, gentlemen, yours faithfully,

J. L. AINSWORTH.

Messrs. Augustus Baus & Co. did not state in their letter that there never was such a company as the New York Pianoforte Company here. The firm said that for many years past no such firm as that has existed. The William Benson referred to advertises the pianos of the New York Pianoforte Company as "perfect," and as for sale at 32 Promenade, Southport, England. The pianos are either cheap English or German pianos, and as for his assertion (under oath, as the writer says) that New York Pianoforte Company pianos are made here, it is false. However, the pianos may be low-grade New York pianos. In transactions of such doubtful nature one can never be sure of the premises. As to the statement that all American pianos are either made or finished in Germany, it is too absurd to answer seriously. American pianos are made here and finished here; but if the statements of the writer are true, Mr. Benson is the institution that should be finished as quickly as possible.—[EDITORS MUSICAL COURIER.]

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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

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are a specialty, and their success among the best judges has been owing to three facts only, viz.:

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and Counterpoint. Lessons in Ensemble Playing
(Violin). Address STEINWAY HALL,
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A Pupil of Plaidy and Moscheles,
PIANIST AND ACCOMPANIST.
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June 30, July 1 and 2, 1886,

AT
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who has already won a foremost position in America as artist and teacher, has been secured for a term of years, and will devote his entire time to the institution in class and private lessons.

SIGNOR LEANDRO CAMPANARI,
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first violin and soloist in the Boston Symphony orchestra
under Herr Gericke, has been secured for the violin school and will give class and private lessons only at the Conservatory.

PROF. WM. J. ROLFE, A.M.,

has been elected principal of the School of General Literature, and will give instruction in English Literature, both by lectures and by class instruction. A general class meeting, twice a week (so lessons), \$5.00. Special advanced classes, limited to ten pupils, \$10.00 per term. Other branches, under best teachers, \$5.00 per term. Provision not heretofore available has been made for the

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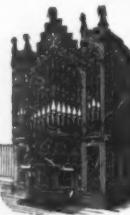
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During the past years the business grew so rapidly that larger manufacturing facilities had to be secured, and subsequently, upon certain arrangements, a large factory building thoroughly adapted for Piano making was erected on 128th Street, between Lexington and Third Avenues, which was finished during the Summer, and is now occupied by **BEHNING & SON**.

The building is one of the most attractive in Harlem, and is seven stories in height, with a large basement containing boiler, engine and woodworking machinery of all kinds. Large workrooms are systematically arranged and all of them well-lighted, where all the parts of piano manufacturing are intelligently conducted under the direct control of the firm, for Messrs. **BEHNING & SON** believe in a personal supervision of the work in the factory.

There is probably not a cleaner looking piano factory anywhere to be found than the Behning, and in all the departments, the case-making, varnishing, bellying, finishing and regulating, and even packing and shipping departments, the best order prevails. Strict discipline is enforced, everybody being subject to printed rules distributed throughout the factory and no exceptions made, not even with the youngest son of Mr. Behning (now 17 years of age) who is an apprentice in the factory.

BEHNING & SON attribute part of their success to the care and attention they bestow upon their case-making and all their woodwork departments, and it must be admitted that the cases of Behning, both in solidity of construction and in finish, as well as in artistic conception and design, are to-day recognized as amongst the most attractive in the piano market.

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The firm, consisting of Messrs. HENRY BEHNING, Sr., and Jr., is assisted in its extensive business by the following capable gentlemen: Traveling Salesman, Mr. REINHARD KOCHMANN; Bookkeeper, ALBERT BEHNING; Retail Salesmen, JOHN F. WOOD, VICTOR J. BECKER and W. F. MAEDER. The retail warerooms at No. 3 WEST 14TH STREET, are among the most attractive on the street, and a special up-town wareroom is located on the first floor of the factory.



—The rates of freight have all been advanced from this date.

—The business of Mellor, Hoene & Henricks, of Pittsburgh, Pa., was established in 1831.

—The Bradbury piano is for sale in Boston at Champlin's Palace of Music on Tremont-st.

—E. S. Dobson is manufacturing pianos at 437 West Sixteenth-st., where dealers can address him.

—A beautiful Chickering upright is in place in the parlor car used by Emma Nevada during her concert tour.

—Mr. Frank E. Smith has gone into the piano-renting business on his own account at No. 531 Tremont-st., Boston.

—Messrs. C. C. Briggs & Co. gave an interesting musicalie one evening last week at their new warerooms, No. 5 Appleton-st., Boston.

—The residence of Mr. Thomas Goggan, of Goggan Brothers, Galveston, Tex., is among the many dwellings destroyed by the fire in Galveston last week.

—The new catalogue of Messrs. George Steck & Co. is just from the press and is the largest and most complete one so far issued by the firm, comprising forty-four pages. In addition to full descriptions of the various styles of pianos made by that firm, it also contains some very remarkable testimonials which it will pay piano purchasers to read.

—The Mason & Hamlin Company has issued unquestionably the most artistic and the neatest pamphlet we have yet seen published in the interests of organs and pianos. It is called "Artotypes of a few choice styles of organs and upright pianos, manufactured by the Mason & Hamlin Company," and everyone interested in the subject should apply for the pamphlet.

—Among patents granted during week ending October 27 we notice the following:

	Nos.
Musical instrument, mechanical, M. Gally	329,304
Musical instrument, mechanical, M. A. Wier	329,419, 329,420
Opera chair, T. W. Eaton	329,151, 329,292
Piano, stringed, J. F. Conover	329,277
Tuning-fork, D. W. Segrove	330,000

—Mr. George M. Guild, of the Guild Piano Company, was in town last Thursday, having been on a business trip in Northern New York. He spent Friday and Saturday in Philadelphia, and proceeded thence to Baltimore and Washington, where important business matters required his personal attention. The Guild Piano Company is now in excellent working order in both its manufacturing and sales departments. The one-price system has turned out to be more successful than had ever been anticipated by the Guild Company, and it will be strictly adhered to in all the transactions in the Tremont-st. store.

—A good opportunity exists for a man with a small cash capital to purchase a paying interest in an old-established piano manufacturing firm whose instruments have an excellent wholesale standing throughout the trade. For information apply to the trade editor of THE MUSICAL COURIER.

—Wood, Kilbourne & Co. is the name of a firm advertising the William Bourne & Son pianos for sale from the Bourne ware-rooms, 666 Washington-st., Boston. Whether or not they are the successors of William Bourne & Son or whether they have an interest in the firm we cannot say.

—George D. Smith, Rochester, N. Y., offers his Rochester and Buffalo music stores for sale. In both of these stores a business of \$40,000 to \$60,000 a year is done. This is surely the best opportunity in this country to step into a large and successful piano business.

—During October, Hunt Brothers, of Boston, sold 18 Behning pianos, and Mrs. N. B. Sprague, of Lewiston, Me., sold 6 of the same pianos. Mr. Reinhard Kochmann, with Behning & Son, leaves for the West to-morrow.

—The factory of Ernest Gabler & Brother continues open until 9:30 every night, with the full complement of men at work.

Salesman—Thoroughly experienced in piano, organ and general musical merchandise business desires position as manager of a first-class house or agency. Address COMPETENT, MUSICAL COURIER Office, No. 25 East Fourteenth-st.

popular. If you have not seen them, send for catalogue and trade price list.

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The following firms and institutions have already sent in their advertisements:

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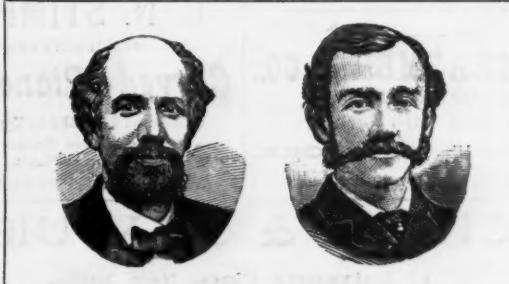
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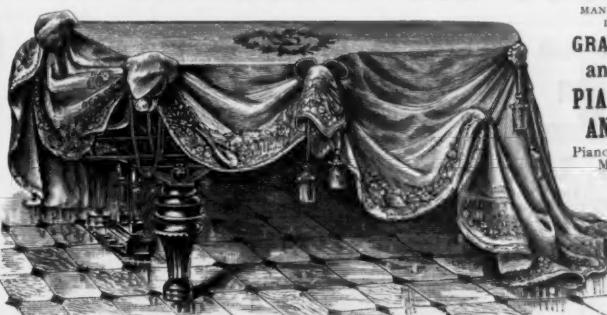
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